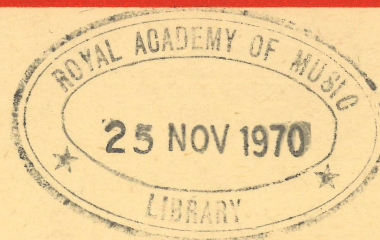




ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD · LONDON · NW1

# BULLETIN



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REVIEW WEEK 30th November - 4th December 1970

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

MONDAY

11.30 - LH

'Society's Crisis - Apathy or Involvement' (Des Wilson)

Mr Des Wilson, former director of SHELTER, the organisation for housing the homeless, will talk about some problems facing society today.

7.30 - DH

First Orchestra Concert (Maurice Handford)

The programme will include a work that will be performed as a memorial tribute to the late Sir John Barbirolli, conductor-in-chief of the First Orchestra from September 1961 until his death on 29th July this year.

TUESDAY

10.00 - LH

'Problems affecting the Embouchure' (Maurice Porter)

Mr Maurice Porter, a dental specialist and authority on the embouchure, also author of 'The Embouchure' (published by Boosey & Hawkes) will talk on the relationship of physical problems to the playing of woodwind and brass instruments.

11.30 - LH

'Alarums and Exursions' (Guy Woolfenden)

Mr Guy Woolfenden, director of music of the Royal Shakespeare Company, will discuss the function of music in the theatre and illustrate with recordings. He has composed thirty-five scores for the RSC, as well as for films and television.



TUESDAY (continued)

2.30 - LH

'The Use of Words' (Robert Stephens)

Mr Robert Stephens, the Associate Director of the National Theatre (in the present repertory he is appearing with his wife Maggie Smith in 'Hedda Gabler' and 'The Beaux Stratagem' and more widely known as the art master in the film 'The Prime of Miss Jean Brodie') will discuss the importance of phrasing and enunciation from the actor's point of view. Mr Stephens will welcome questions from the floor related to this topic and all other aspects of acting.

5.00 - LH

New Music Group Concert

WEDNESDAY

11.00 - T

Film of Puccini's 'La Bohème', starring Mirella Freni

2.30 - LH

'Looking Back - Without Anger' (Dame Eva Turner)

Dame Eva Turner will recount some of the experiences of her very distinguished career and give some advice regarding preparation for professional life.

5.00 - DH

Chamber Concert

THURSDAY

11.30 - DH

Colin Davis interviewed by Arthur Jacobs

The present conductor of the BBC Orchestra and Musical Director designate of

THURSDAY (continued)

the Royal Opera House will answer questions put to him by Arthur Jacobs.

2.30 - DH

'Performers' Problems' (Basil Douglas, Peter Katin, John Lill)

Three well-known figures from musical life will discuss some problems facing the young artist. Basil Douglas, himself a concert agent, will give some hints on how to find an agent and on what sort of terms. Peter Katin will give some hints to young soloists appearing before different types of audiences. John Lill will give an account of his experiences as a competitor at the Moscow International Festival.

FRIDAY

11.30 - LH

'Music Therapy' (Juliette Alvin)

Miss Juliette Alvin, well-known specialist in music therapy, will give a general introduction to the subject.

2.30 - DH

Second Orchestra Concert (Maurice Miles)

The programme will include Elgar's cello Concerto (soloist: Jonathan Williams).



## A TALK WITH COLIN DAVIS

by

Adrian Brown

AB I understand you did not study conducting at the Royal College of Music. Did you study with anybody, or are you entirely self-taught?

CD Well, I had one real lesson from Walter Goehr. There was a group of us going to have lessons with him. We had one, and then he was too busy and nothing more ever happened. But in the other sense, I've studied conducting with everybody; you know, all the musicians I've ever come across.

AB When you first confronted a professional orchestra or body, how different did you feel the rapport was between yourself and the players, and how different was this between amateur musicians?

CD When I was first thrust in front of professional musicians that I didn't know, I was extremely nervous, not unnaturally. There were many of them who were old enough to be my father - still are - and it took me a very long time to feel at home with any of them. It's easier with amateur musicians; you're not under the same kind of pressures. It's easier to entertain them, which is really what they want.

AB There's another thing that I was going to ask - about how you strike a happy medium in this view with authority, having the right authority but yet not being too dogmatic; having a relaxed atmosphere.

CD I don't know how you do this, except that you have to accept your own limitations first before you can start. I was talking to one of your colleagues the other day and he said he felt terrible because he hadn't got the greatest ear in the world, or couldn't read scores as well as he could read the newspaper; all these things. Now everybody's got some kind of limitation. It may not be the ear, it may be something else. He may not be able to communicate with his fellows. But until you've accepted what you can't do, you can't be relaxed about it - if you're terribly afraid somebody's going to play a horn in C instead of F, and you're not going to notice, or something like that; but when you don't care, they



don't do it. Because what matters to them, after the preliminary skirmishes, is that you don't waste time, that you get a good result, and that you really properly respond to the music. I think you've got to give up any idea of knowing everything because, first of all, it's obviously not possible, and to set oneself an impossible task only makes one feel rather dreadful. It isn't a proper thing for human beings to know everything. They're not supposed to and they never can. So, whatever the pressures of musicians upon conductors in this respect, i.e. that they ought to know everything, should be resisted. I don't know whether the way I try to work is of any use to anybody else. I think of the players as being people, and I've got to get the best out of them, somehow get them to respond. And that isn't done by frightening them.

AB How much do you think becoming a conductor is pure luck in that you get the start that you need, and what advice, in view of this, would you give a determined young conductor?

CD There's no such thing as isolated luck. Luck only occurs when there are two things, an opportunity and the man, and if a man is able to take the opportunity, people say he's lucky. As somebody said the other day, opportunities don't come once, they come many, many times, and if you consistently mess them up you're said to be unlucky, but if you've got the nerve to take your opportunity and make the best of it, then perhaps that proves you've got the talent to do it. You've got to be in the right situation, knowing the right thing, usually a certain piece of music - Toscanini happened to know 'Aida' well enough to get up and conduct it; somebody else happened to know something else. If you don't happen to know the right piece it's not your opportunity is it?

In a sense you can't take much action if you want to be a conductor, but you can set out to be a certain kind of person. I don't mean deliberately model yourself on a hero or on some kind of figment of your own imagination, but you've got to set out to understand human beings, and you really can only do that if you set out to understand yourself, I think. It is only when you have some kind of internal understanding that you find this grows outwards. I mean apart from learning musical instruments and learning to sing. Students, conductors especially, should read as much as they possibly can - about everything - and they should study - and not only languages. I mean, it's very useful to be able to talk fluent

French, German, Italian, Spanish and Patagonian, but even that is no measure of the quality of the person. Do you see what I'm driving at?

AB Yes, of course. Do you think there are too many conductors who have never played in an orchestra, and, therefore, when standing in front of an orchestra, really don't know how an orchestra works, or what it really needs?

CD Well, there are too many conductors, certainly! Just because you've played in an orchestra, it doesn't mean to say you're going to make a conductor, but if you're the kind of person who can size up a situation it's much better to have done so. You know what an orchestra wants. It wants to be led, it wants to be helped to play well, because orchestras on the whole (though this may sound very optimistic) do prefer to play well. And so you've got to find a way of releasing the kind of energy which makes them play well. And if you know something about what it's like to sit there and play with a beat, and how hard it is to hear in an orchestra what somebody else is doing forty feet away, then you're probably more sympathetic. You don't blame a man for something which is not his responsibility to listen to, you try and encourage him, and help him to hear what's happening. Any kind of personal opposition which you set up between one player and yourself is absolutely to be avoided. They try and do it with you, but you just have to take no notice. It takes a long time to even learn to take only half the notice; it's awfully hard not to take things personally.

AB Many conductors have said how much they value chamber music playing and try to emphasise this in their approach to large orchestral scores. Is this 'making music' attitude part of your approach?

CD Well I would have hoped it would have been noticed that it was, because that's what the whole thing is for, in the end. You've got to keep that in mind the whole time. What you're there for is to make music, and you're going to try and make it so interesting that other people get drawn into what you're doing, and this is part of the whole problem of rehearsing such a huge apparatus as an orchestra and a piece of music with so many bars in it. If you lose sight of the end, you get bogged down in detail. It's difficult to know what to let go. There are going to be thousands of things wrong and you haven't got time to put them all right; the art is in



knowing what is not going to go wrong next time or what actually you can get right as you go along. At a recording session, somebody says 'they're too loud' or 'he's too late'; you don't always have to say it, you just do it: catch the man's eye and he knows.

AB In view of what you've just said, you do wonderful work with choirs. From your experience round the world, do you think this is a special virtue of good British conductors - to produce very good results with a chorus?

CD Well, I haven't had much experience with foreign choruses, only once or twice. They don't seem to be nearly as good as ours, except that there is one professional chorus in Munich which is first-class. I've been to and I've heard choruses in other lands but they are not trained as well and they don't sing as well. I just happen to like singing myself. I've got the most horrible voice, as you know. When you're singing you're really involved and you can really put some force into it. Those vocal chords put up with a lot.

AB You would advise singing to any musician?

CD Singing is vital to any musician, but especially to a conductor, because when you begin to sing, music is really tied to your being, isn't it? You can't sing without breath, without intensity, without force, without control. I think it teaches one more about music than almost anything.

AB There is a great tradition. I mean Sargent had this great way with choirs, and Sir Adrian -

CD And Beecham. But there are foreign conductors; Giulini has a great way with choirs.

AB Perhaps that is an exception.

CD Well, he's an Italian, don't forget.

AB Perhaps you regard them in a more professional light, rather than as amateurs. I've noticed this myself with the LSO, we've been regarded rather as an amateur chorus and not treated so professionally. The foreign conductors don't treat you so professionally.

CD That's foolish, because the standard of choral singing is so high - in London you've got two first-class choirs and two pretty good ones at least, besides professional choirs of an extraordinary standard, which respond just like professional orchestras. I think one should never talk down or conduct down to people; you should always assume that they are fully-fledged musicians and treat them as such. Even a student orchestra of no particular attainment respond better if you treat them as though they really are professional musicians. That's obviously a psychological advantage because they feel better. If you treat them as amateurs then they won't sing so well. Anyway, what's that all about? It's all about energy and one assumes that people come to sing because they understand that singing is an excellent activity for a human being, in fact it's probably the best thing that anyone could do for himself.

AB I'm sure students at the Academy would like to know how the change of régime at Covent Garden will appeal to them as far as the artistic policy you are going to adopt is concerned, and possibly even the financial.

CD Well, I don't know. I'm not there yet and neither is Peter Hall and Heaven only knows what it's really going to be like when we start. We've got all sorts of ideas but whether they're going to be practical or not I don't know. We would like to make it possible for students to come to more performances more cheaply. We are going to have some Proms I hope, at the Opera House - take the stalls out and let the Prommers in. William Glock is arranging this. It really depends, somehow, on getting more people interested in the Opera House that can actually get in, and I think that television is going to play the most important part here. If enough people in television are interested and want to make the thing acceptable to the populace then we're going to be in the position of being able to justify public expenditure because of the number of people who want to come. At the moment we go, like everybody else, cap in hand to the Treasury and they say 'why should we spend all this money where not enough people are interested?' We're going to try to do a new opera there every year, a brand new one, and to try to make happenings at the Opera House not only a musical event or a singing event, but a human event. We are starting off with 'The Knot Garden' of Tippett, which is exactly the right kind of thing. I hope, anyway, that there will be opportunities for students to come to rehearsals and things. There is an organisation called 'The Friends of Covent



Garden', which has reduced prices for young people. The more people who subscribe to that the better.

AB Do you think this is probably partly a class problem, that the students of today don't really want to mix with probably the higher social orders that appear to go to Covent Garden?

CD To hell with the higher social orders. I mean, who are they?

AB But it has a reputation hasn't it -

CD Yes it has, but what they've done is they've let two chaps in who've come from - well we couldn't really come from humbler kind of backgrounds - we're ardent left-wingers and we're really devoted to this kind of thing, and we don't want it to become a club for any kind of social set; whether they do or not, I don't know. In music, there is no kind of class distinction. Nobody cares what colour you are or what your religion is and if we can let this kind of democracy which exists within the profession leak out over the barriers into the floor of the house, then so much the better.

## ESSYM 1970

by

Susan Barber and Elizabeth Irvin

The European Summer School for Young Musicians has had yet another success, its fifth year being held at Les Avants, a small mountain village overlooking Montreux on Lake Geneva in Switzerland. The aptness of the spot for music-making was proved to me when taking a short afternoon walk, and I heard the sound of a distant brass quartet enjoying the acoustics of a natural amphitheatre! The clear air, too, was stimulating to all players and of course, to singers, especially as it neutralised the agonies of the too-loud-a gong each morning at seven!

The accommodating Châtelard School had as many as ten small rooms with pianos for the use of those students participating in the piano master-class, a class introduced to the school only this year and directed by Sidney Harrison; a large hall in which the symphony orchestra could rehearse and where evening entertainments of various kinds could take place; suitable rooms where orchestral players could take part in string, woodwind and brass ensembles, the results of their study being heard at the informal evening concerts; a spacious and attractive dining hall where waitresses were at beck and call serving the three well-balanced daily meals devised by Peter the cook, a most welcome addition to the school. At the end of the fortnight a public concert, also recorded for radio transmission, was given by the Symphony Orchestra and Choir at the Montreux Pavillion.

It is not uncommon to find a shortage of male voices in a choir and, unfortunately, the choir at Les Avants was no exception. However, under the exhilarating influence of John Gardner, and supplemented by a few members of the orchestra, a very acceptable balance was maintained, and beautiful motets by Morley and Byrd were performed together with Phyllis Tate's 'Seven Lincolnshire Folksongs'.

On the first Sunday a performance of Mozart's Mass in C minor was conducted by John Gardner at a church in Vevey, being preceded by a Handel organ concerto conducted by a 'secret' assistant conductor to Maurice Miles and a performance conducted by Mr Miles himself of his own arrangement for orchestra of Bach's 'Jesu, Joy of Man's Desiring'.

On one evening we were given a light entertainment by the village band! (three alpine horns, accordeon and yodeller) as a result of their participation in the traditional village festival 'The Home-coming of the Cows', which had taken place in the middle of our second week. Also to welcome the cows was our



gallant brass band conducted by Xen Kelsey. Unfortunately the weather on that occasion was none too good, although for the first week of our stay the barometer was pointing almost too far in the right direction! Xen also organised a table-tennis tournament, although I do not know the results, and, for the sporting type, the Châtelard School grounds had a number of fine hard-courts.

In addition to such organised activities, students who had just a few spare moments were able to entertain themselves at the abundance of bars and coffee houses that seemed to constitute the entire village. At first the locals seemed a little dubious of this vast interruption of their peace but after only a day or two we were, I hope rightly, considered to be of an amicable disposition!

The course ended with the usual comic entertainment, highlighted by a very commendable performance from Anna Shuttleworth and Rodney Slatford of 'The Sugar-plum Fairy'. The cook then gave interminable toasts to 'English Musicians' and 'Les Avants' lasting for the remainder of the evening, and the echoes of which were still heard at the station the following day.

A word of thanks must be said to the director of the course, Mr John Davies, and to his administration staff, who must have spent a fortnight in considerable apprehension. I think all students were stimulated by the making of music in a 'holiday' atmosphere, and, as Nadia Boulanger would say, 'music which does not create such an inner joy is made without purpose!'.  
SB

When I told a fellow Academy student at the beginning of this term that I had been to a Musical Summer School in August he asked, 'don't you want to forget music for a bit?' - a not unreasonable question. The answer is both yes and no, and ESSYM provided this answer.

ESSYM (European Summer School for Young Musicians), now five years young, was held this year in Les Avants above Montreux in Switzerland, and lasted a fortnight. In that time a real attempt was made to combine a thoroughly varied and constructive musical course with everyone's idea of a holiday, and was, in my opinion, one hundred per cent successful. Certainly we had to work hard. There were usually two orchestral rehearsals a day, the first beginning at 8.30 am, being followed by sectionals. After lunch there was choir, a piano master class, a conductors' course and chamber music - you could take your pick. Few Summer Schools offer such variety and it was a wonderfully refreshing course with a non-academic approach and the opportunity to play less common orchestral works, notably Vaughan Williams's fourth Symphony and the 'Sinfonische Metamorphosen' by Hindemith, both works being included in the final concert in Montreux. The piano class, new this year, was also immensely successful, Sidney Harrison giving lively and thoroughly constructive criticism. There were also evening concerts or entertainments including a recital by Trevor and Beryl Williams, a lecture by Rodney Slatford on the double bass - of great interest to the uninitiated (the majority!) - a chamber music concert, informal student concerts and a lecture recital on Chopin by Mr Harrison, all of a very high standard.

I must mention two lighter entertainments; one highly successful one by a group of Swiss villagers demonstrating yodelling and the playing of alpine horns, and a 'free-for-all' on the last evening in which the distinguishing sketches were those done by the staff. Their interpretation of the rondo from the 'Emperor' Concerto was nothing if not original, John Gardner playing the cello in bare feet! It is also probably little known that Maurice Miles can play 'Oh God our help in ages past' on the violin!

With such wide musical scope and entertainment, and with staff of such high standards, as will be seen from the names of those already mentioned, one would be more than a fool not to take this wonderful opportunity on the grounds of wanting a holiday from music. There were ample opportunities for relaxation - tennis, table-tennis, swimming in Montreux, shopping, a day's outing to Gstaad, gay cafés in the evening, endless beautiful walks, and even climbing for the more energetic. John Gardner led a very enthusiastic following up the Col de Jaman - no mean feat - and then played two hours' tennis afterwards!



Our accommodation in the spacious Châtelard School was more than comfortable and the musical facilities were excellent. Les Avants, surrounded by mountains on three sides and commanding a breathtaking view of Lake Geneva on the south, is a photographer's paradise, and the home of such distinguished personages as Joan Sutherland and, formerly, Sir Noël Coward.

Space prevents me from writing more, but there are endless praises to sing of this course. I have not yet mentioned the most important person who is, of course, the Director, Mr John Davies. To him many thanks for a wonderful combined holiday of music and leisure, superbly organised. One question, Mr Davies: please may I come again next year?

EI

## THE NUS RADIO CONDUCTING COURSE IN HOLLAND, 1970

by

Robert Secret

It was not without a little apprehension that I set off one day early in May this year for Holland to audition to study on the Hilversum Radio Conducting course under Jean Fournet. When Mr Miles and Mr Gaye had spoken about my attending the course earlier this year it had seemed to me an impossibility - things like that, I thought, just don't happen to me - but thanks to their hard work and the generosity of the Vaughan Williams Trust here, I was on my way to see the tulips!

I was met at Hilversum by a very charming young lady who was to be our guide for the course. Apart from her obvious charm she was Van Otterloo's daughter-in-law and was intending at the end of the course to take a job as a lawyer with one of the larger Dutch firms.

When a 'clutch' of conductors had assembled, we were shown round one of the radio stations, told the times of our auditions and then taken to the place that was to be 'home' for the next month. 'Queekhoven', as it is called is a mansion, or rather a group of three large houses, situated in very extensive grounds in a small town called Breukelen, about seven miles from Hilversum.

The house, part of a memorial to Van Beinum, is run by Amelia Berghart, who was first harp in the Concertgebouw Orchestra until she decided to make Queekhoven her life's work. It was designed as a rest-home for musicians, and also as a place where gifted young musicians could stay when studying in Holland. One of the young students there was a harpist from Ireland. She had lovely eyes, but I was there to learn how to conduct and without the prefix miss - much to the horror of my RAM conducting professor!

The entrance examinations took place on the first two days and being thrown in at the deep end wasn't in it, as on my first full day in Holland I found myself before a rather rough-looking professional orchestra with instructions to rehearse for twenty minutes the first movement of Schubert's fourth Symphony before a rather large-looking panel of judges. If I lost weight during that period of time, worse was still to come as all the conductors were taken to a large studio for aural and theory tests. The aural consisted of a fairly long tape of several three-part wind pieces that were played about six times while we memorised them. At the end we were allowed to write them



down (from memory of course). At the termination of this entertainment I began to wish myself back at the RAM.

From forty initial applicants, thirteen of us were accepted as 'working students' and to start the course off we were given a concert by the Radio Chamber Orchestra. The finale to this concert was a rather modern piece for soprano and various instruments. When the lady appeared, from the part of the hall where the conductors were seated came murmurs, as the soprano was not only of very ample proportions, but her close-fitting dress tended to accentuate (if it could be possible) her assets. A description of the way the music was delivered would not bear printing in an article such as this, but for entertainment and as a way of 'breaking the ice' it left little to be desired!

For the course we had been sent a list of twenty scores to learn from J C Bach to the avant-garde. Every day we worked with one of the Radio orchestras during which time we were shouted at (in French) by Fournet, the translation being provided by his assistant, Aviva Einhorn. As the course is designed for young professional conductors, the standard expected was very high, and certainly made me for one realise just how hard conducting at this standard is.

We had four hours of aural training every other day; one type was as in the entrance examination, ie listening to and memorising a three - or four-part exercise played on a tape and the other type consisted of learning a passage from one of the scores and conducting a small group (of strings or winds or both) with slight errors put in by our very kind professor of theory - Hijstack, nicknamed unfairly by the English-speaking conductors 'Haystack'. The very last lesson on wrong notes we had was given by a small choir and a piano duet. Each one of us was given to read a part of the 'Symphony of Psalms' by Stravinsky, and the choir sang it with only one slight error in each test!

The conductors on the course were from all over the world - USA, Japan, Australia, Israel, Germany, France, Belgium, Holland, Nigeria and Rumania. I was the only one from England, although Mr Hall, the Australian, is in fact now living in Norwich.

My great moment was when Mr Gaye came over to visit me and saw me do part of Beethoven's seventh Symphony. This caused a stir, and several of the students asked how my professor or (if Mr Gaye will forgive me) father enjoyed coming over. They were of course all very impressed when I explained Mr Gaye's position in the Academy, and it was a very great

honour for me, of course.

The last week of the course was under Marius Constant on modern music. This was very interesting from the point of view of technique, but when I tell you that Webern was the most 'old-fashioned' composer we dealt with, you can understand that nerves were a little jarred after a week of it!

How would I assess the course? For me it was valuable as I was accepted on the working part of the course, but I think had I only attended in the role of auditor, it would have been rather a waste of time. As it was, I learned a great deal, not only conducting technique but also how to work with professional orchestras, ie the degree of competence one has to have right from the start. The course was also useful to see how I compared with other conductors of my generation from all over the world - it made me realise just how lucky I was to have spent two years learning with Mr Miles at the Academy and how very much I owe to him and all my friends with their useful help while I was a conducting student.



## RECENT RECORDS

by

Roy Jesson

COPLAND: 'Our Town', 'An Outdoor Overture', 'Quiet City', Two Pieces for String Orchestra CBS 72809

SHOSTAKOVICH: Symphony No. 5 in D, Op 47 CBS 72811

BRITTEN: 'The Prodigal Son' Decca Stereo SET 438

GORDON CROSSE: 'Changes' Argo ZRG 656

HENZE, PETRASSI, FUKUSHIMA, MARTINU: Twentieth-Century Music for Flute CBS Classics 61133

This group of recordings recently acquired by the RAM Library covers a varied assortment of music, mostly by 'established' composers who have regarded communication as their chief aim, and who have for various reasons chosen to simplify their styles, often after a period of more esoteric complexity. Of the two orchestral records, there may be those who prefer the astringent clarity of the LSO directed by Copland in a group of his shorter, mostly elegiac works to the lush and more upholstered richness of Ormandy's Philadelphia playing Shostakovich's Fifth - 'a Soviet artist's practical answer to just criticism'. Both composers have expressly stated that they were in search of a simple, expressive musical style, and each achieves it in his own fashion.

Britten's third Parable for Church Performance shares this quality of direct simplicity, but starts from totally different, quasi-mediaeval premises. The recording under the composer's direction is notable for the fine singing of John Shirley-Quirk and Robert Tear, who has clearly absorbed much of the expressive technique of Peter Pears. Crosse's 'Changes', written for the 1966 Three Choirs Festival, owes much in manner to earlier large-scale works of Britten; here again, the composer aimed at 'something enjoyable to listener and performer alike', and the work gets a lively performance under Norman Del Mar, with the LSO and Chorus, plus mixed childrens' choirs and soloists.

Gazzelloni's brilliantly played selection of flute music ranges from Henze's early Sonatina (again a simplification of the composer's former techniques) and Martinu's first Sonata, to Petrassi's experiments in sonority for flute, piccolo and alto flute, and Fukushima's somewhat tenuous 'Mei'.

Beethoven: Piano Sonatas in A, Op 101 and in C minor, Op 111  
CBS Classics 61127

Finely controlled and expressive performances by Charles Rosen, the American pianist whose recently published book, *The Classical Style*, (Faber) has established him as an authority on Haydn, Mozart and Beethoven.

Other recent additions to the record library include:

AUSTRALIAN MUSIC SURVEY NO.1 (Eight records, with scores, of music by Antill, Douglas, Hill, Hughes, Le Gallienne, and Sculthorpe)

BEETHOVEN: Complete string trios

BRAHMS: Complete piano works (Katchen)

BRAHMS: Complete works for violin and piano (Suk/Katchen)

MONTEVERDI: 'L' Incoronazione di Poppea' (Curtis)

MOZART: 'Idomeneo' (Davis)

MUSSORGSKY: 'Boris Godunov' (Cluytens)

SATIE: Complete piano works (Glazer)

SONGS OF THE BAROQUE ERA (Max von Egmont)

TCHAIKOVSKY: 'Eugene Onegin' (Danon)

VERDI: 'La Forza del Destino' (Gardelli)



## THE WESTMORLAND CONCERTS 1971

Following on last year's successful series a further six concerts have been arranged for this season on the following Tuesdays - 9th February, 2nd and 23rd March, 13th April, 4th and 25th May. These concerts will be given in the Purcell Room and will start at 7.30 pm.

The following have been invited to perform in the series:

Stephen Adams  
Helen Attfield  
Albani String Quartet  
Rosalind Bieber  
Donna-Faye Carr  
Jennifer Coultas  
Kathleen Davis and Roger Cutts  
Richard Deakin  
Christopher Elton  
Christopher Van Kampen  
Penny Macnutt  
Nina Martin and Rosalind Beavan  
Brian O'Rourke  
Noel Skinner  
Catherine Smith and Valerie Pardon







